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AUTHOR Dubocq, Edward R.
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ABSTRACT

Offered as an exploratory course in the highly technical field of container and packaging design, emphasis is placed on refined knowledge of the basic techniques used in preparing visuals, color camps, and working drawings. Study of related information such as consumer psychology and color, layout, and lettering is included in this studio oriented course. Basic problems of design, color, balance, and composition as well as functional problems of product size, shelf space, product protection, consumer need, competition, production technique, and expense limitations are dealt with. Requiring no prerequisites, the elective course is open to grades 7-12, and offers the student an overall introduction to the area of commercial art as well as an opportunity to design and create an original example of package design. Package patterns and a resource guide for students and teachers conclude the course description. (MW)

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AUTHORIZED COURSE OF INSTRUCTION FOR THE QUINMESTER PROGRAM

DADE COUNTY PUBLIC SCHOOLS

ART EDUCATION
Container Design And Packaging
6693.13

DIVISION OF INSTRUCTION • 1971

CE 002230

CONTAINER DESIGN AND PACKAGING

(Tentative Course Outline)

6693.13

6694.02

ART EDUCATION

Written by: Edward R. Dubocq

for the

DIVISION OF INSTRUCTION
Dade County Public Schools
Miami, Florida
1971

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PREFACE

The Quinmester Visual Arts Education Curriculum construct is a long range developmental effort directed towards providing a general education for learners in the aesthetically related art education field. To accomplish this goal, instructional courses of study have been developed basically for teachers by teachers. Many Dade art specialists in various arts media have been recruited by the Art Office to write over 75 new and innovative courses of study in the area of art education. Educational specialists from the four corners of this land, along with aestheticians, social critics, and behavioral scientists have hailed the philosophy of the overall art curriculum construct undertaken by the Division of Instruction to be consistent with the latest national trends in art education, and to be an exemplary example of "success" oriented curricula designed to provide intense involvement in aesthetics and creative arts through group and individualized participation on the part of the learner.

All courses of study produced have been constructed with one major goal in mind: to provide a broad framework of goals and objectives; content; instructional procedures and strategies; and suggested learning activities. Many of the technically oriented courses of study list a variety of "Work Sheets" designed to assist the learner with specific and highly technical studio procedures delineated in a manner so that art specialists (teachers) can use them "as is," or utilize the source information as a basis for producing "Learning Activities Packages." The appendix may include other pertinent material needed for today's contemporary art curriculum, e.g., vocabulary, resources for both learner and teacher, etc.

Constructive criticisms or recommendations related to this publication are invited; please send to: Art Education Office, Room 300, Lindsey Hopkins, A-1.

Charles M. King, Consultant
Art Education

(Retyped at the ERIC Clearinghouse in Career Education due to the marginal legibility of the original)

I. COURSE TITLE

CONTAINER DESIGN AND PACKAGING

II. COURSE NUMBERS

6693.13

6694.02

III. COURSE DESCRIPTION

An exploratory course in the fascinating but highly technical field of container and packaging design. Emphasis is placed on refined knowledge of the basic techniques used in preparing visuals, color camps, and working drawings. Study of related information such as consumer psychology and color, layout and lettering. Studio oriented course.

IV. RATIONALE

Commercial Package Design involves many aspects of the commercial art process. Not only does the artist become involved in the basic problems of design, color, balance and composition, but he must also contend with functional problems, such as product size, shelf space, product protection (against breakage, spoilage, etc.) consumer need, competition, etc. There are also production technique and expense limitations to contend with. The

end results must be a package that is functional and pleasing to both the manufacturer and the consumer.

Because of the vast exposure to commercial packages and displays faced by people in stores, supermarkets and shops today, it is important that the student of art become acquainted with the processes of consumer product design and creation.

This quinmester course of study concerns itself with the present day use, importance, and creative techniques involved with commercial package design. The student will be exposed to an overall introduction to the area of Commercial Art, and be allowed to design and create an original example of package design.

V. COURSE ENROLLMENT GUIDELINES

A. Elective, grades 7-12, exploratory

B. Prior courses: None

C. Concurrent programs

There is no specific program that should be taken concurrently. However, a liberal arts or college preparatory program is recommended.

VI. BEHAVIORAL OBJECTIVES

A. Competencies expected of the student upon completion of this unit:

1. Description of the following concepts of package design.
   a. The factors of product advertising.
   b. Developing the design.
   c. The commercial art process (as related to package design).
2. Definition in writing of related vocabulary terms as listed in part VIII of this quinmester course of study.
3. Ability to compare and identify various commercial art tools and their functions.
4. Ability to practice correct procedures for working in a commercial art studio.
5. Development of an original design for a commercial product container.
6. Creation of a finished example of a consumer package, following the steps described in "The Commercial Art Process" (work sheet).
7. Ability to demonstrate a professional artistic attitude towards studio, materials, fellow students and instructor during the course of this quinmester presentation.

B. The student will demonstrate competencies under the following conditions:

1. Classroom demonstration

2. Classroom discussion

3. Individual research

4. Individual studio procedures

5. Group critiques

C. Acceptable performance will be determined by the individual instructor on the basis of:

1. Evaluation of classroom participation.

2. Empirical testing.

3. Required projects submitted for grade.

4. Test items based on the performance objectives.

VII. COURSE CONTENT

First and second weeks

A. Movies, slides, visuals, etc., on commercial art appreciation/history. (Materials may be selected from lists provided in part X).

B. Discussion of related terms. (Minimal vocabulary list provided in part VIII).

C. Explanation of available literature.

1. Selected reading assignments.

2. Outline assignments.

3. Distribution of work sheets; (see part VIII).

D. Explanation of studio procedures.

Care of studio and materials, proper use of storage, etc. (see part VIII for suggested list of studio procedures).

E. Demonstration of various areas of commercial package design.

1. The factors of product advertising.
2. Developing the design.
3. The commercial art process (as related to package design).

Third - Ninth Weeks

A. Studio experience; (students work on individual projects in studio).

1. Student - instructor interaction on individual problems.
2. Instructor may create informal "critiques" of student work to promote student interaction.

B. Additional instruction

Instructor may incorporate additional instruction, as needed for re-enforcement during studio time. Example - additional movies, guest lecturers, field trips, etc.

End of Ninth Week

A. Students complete and submit final projects for critique and grading.

B. Studio is thoroughly cleaned and prepared for next unit.

VIII. COURSE PROCEDURES, STRATEGIES, AND SUGGESTED LEARNING ACTIVITIES

A. Vocabulary List * (minimal)

Blow-up - An enlargement of a previous photograph or drawing.

"Caps" - Abbreviation for upper case, or capital letters.

Comprehensive - "Comp." - A finished version of the "rough." The most detailed copy of a piece of commercial art, short of the production or "mechanical" copy.

Copy - Lettering, or text material of a piece of commercial art.

Cropping - Marking of that portion of a photograph or illustration that will be used.

Deadline - That time at which art work is due to be submitted.

Free-lance artist - One who works independently from an organization, on a fee basis.

Layout - The arrangement of the parts of a piece of commercial art.

Mechanical - The rendering of commercial art that may be reproduced as-is: - "perfect".

Rough - Preliminary, full size sketch or rendering of thumbnail idea, often involving color.

Thumbnail - Basic, quick sketch used in forming a layout design.

Trade mark - ("logo") The identifying symbol, or name of a product or company.

* Definitions, in some instances, compiled with the aid of American College Dictionary, New York: Random House, 1967 edition.

B. Supplies and Materials

(This is a list of basic tools and materials needed for package design and creation. Other materials may also be needed according to the degree of difficulty at which the student works).

Poster board	Erasers
Carbon paper	Tempera paint
Tracing paper	Brushes
Masking tape	Pen and ink
Rulers	Drawing board
Compass	X-Acto knife
Triangle	Glue
T-square	Scratch paper
Assorted pencils	white and colored papers

C. Studio procedures for students

(This list may be duplicated and distributed to students).

1. Students will at all times be expected to come to class on time, with required materials, and ready to work.

2. At the beginning of each class roll will be taken and all instructional announcements made.
3. Each student will be assigned an individual storage area for which he or she will be responsible.
4. Equipment will be distributed on a sign-out basis. Students will be expected to demonstrate correct care for and use of materials and equipment.
5. At no time will any student be allowed to use, touch or move another students materials or project.
6. Monitors will be assigned in certain areas as aides to the instructor.
7. All students will be expected to stop work and begin clean up promptly, five minutes before the end of each class.
8. Students will at all times be expected to maintain a professional attitude toward their materials, fellow students and instructor.

D. Hints for instructors

1. There are many visual aids available. Plan the ordering of movies, slides, etc., well in advance.

2. Design the studio so that there is a specific storage area for all supplies. (This step will allow for a quick check of all materials at the end of each class.)
3. In order to avoid unpreparedness, develop guidelines for students who are late in bringing in required supplies.
4. Assign monitoring positions to students on a rotating basis.
5. If equipment is at a minimum have students sign the pieces out. This will help alleviate the "disappearing" tool problem that sometimes arises.
6. If the class in general is progressing too slowly, the announcement of "progress" grades will usually quicken the pace.
7. Have the assigned monitors check work areas at the end of each class.
8. As many processes are involved in this unit, designate a separate area for each process to avoid contamination of materials.
9. Please try to promote completely free and original, yet safe, artistic expression.

E. Work Sheets

Note: The following work sheets have been designed as direct teaching aids for student use. They may be duplicated as-is and distributed for student reference following instructor demonstrations.

WORK SHEET - PACKAGE DESIGN

The Factors of Product Advertising

There are numerous factors to consider in the creation of an effective package design. Following are major factors involved and how they are approached.

1. The product: The commercial artist should become totally knowledgeable about the product. Learn its purpose, what it does. Is the product delicate? Is it prone to spoilage? Must it be protected from contamination? etc.
2. The consumer: Know what type of consumer the product is designed for. Some key characteristics that will affect your sales approach are consumer age, sex, nationality, and the income bracket of the buyer.
3. Approach: This quality is related to the age of the consumer as well as his frame of mind. The sales approach may be serious (example: medicines), status oriented (example: furs or luxury items), gimmick oriented (example: candy, party favors, etc.) or any of a number of other widely unrelated qualities.
4. Budget: An important characteristic to consider is the amount of money allotted by your client for production techniques and materials.

(The less money supplied, the more simple the design and production techniques available.)

5. Technical specifics: In this area are factors such as product size, how it is to be displayed (on a shelf, hanging from a rack, etc.), colors compatible with the product, design of company trademark and where it is to be displayed on the package, etc.

Many of the above characteristics are interrelated and must be viewed in this perspective. Above all, remember that your client's only real concern is that his product sells well under competition. Your final design must have the originality and quality needed to outsell any number of competitive displays and other package designs containing similar products.

WORK SHEET- PACKAGE DESIGN

Developing the Design

The process of developing the design for your client's product is a continual process. The most difficult step is to form an idea in your mind by combining all of the factors listed in the previous work sheet. This is where the artist's creative process takes over. At this point, the commercial artist moves to the first step of the technical process, the "thumbnail" sketch.

Thumbnail sketching is a process by which the artist creates tangible, quick sketches to capture his ideas. Notes on possible color combinations are added, and the whole process is continually refined and reworked until a definite design has been created.

It seems easy, but, in truth, it is quite difficult to formulate a good design. It requires a considerable amount of time spent on thinking out possibilities, creating thumbnail sketches and refining ideas. If all of the previously mentioned factors are considered in depth and in relation to one another, the end result will be a rewarding original design.

WORK SHEET - PACKAGE DESIGN

The Commercial Art Process
(as related to package design)

There are three basic steps to go through in the actual physical creation of your package design: the rough, the comprehensive and the mechanical.

The Rough

The rough is the next step after the artist has developed a design through thumbnail sketches. The final thumbnail sketch is enlarged to the approximate size the ad will appear when reproduced. Basically, the rough is similar to the thumbnail in creative technique, only larger. There is, however, greater care taken in it's creation, and color is often applied in the form of pastel or tempera as a further experiment of the visual effect of the design. Lettering is applied in bold, freehand style to further define the overall design. It is at this step when the artist consults his supervisor for suggestions for improvement of design, lettering style, color, etc.

The Comprehensive

The comprehensive, or "comp" is the next step toward the finished layout. This is very close in appearance to the finished piece. The "comp" is the copy that receives the client's approval to create the

final rendering. In the "comp", all the color, lettering and illustrative detail is added to give the appearance of a finished piece, even though it is not "perfect" enough for reproduction.

The Mechanical

The mechanical is the finished work. In many cases, the mechanical is divided into many parts: some containing color patterns; some, lettering; and others; illustration. These parts are larger than the finished examples will be. They are then photographed, and reduced to the correct size (enhancing detail) by the production man, whose job it is to compile the final ad (using the comprehensive as a guide).

For the purpose of this unit, there will be no need to go beyond the comprehensive step, as actual production will not take place, and the "comp" is, in its own way, a finished example.

The final step in your package design is the presentation. This is when you show your finished "comp" to the client (your instructor). There are two primary factors involved in a presentation. The first is the visual impact of your design on the

client. Your work must be, above all else, artistically perfect in execution. A formal "comp" that contains technical mistakes such as blotches, incorrect lettering, or eraser marks will lose its presentational impact. The degree of artistic professionalism demonstrated will make or break a presentation.

Secondly, be prepared to justify your reasoning behind the overall design of your presentation: why certain colors were chosen; why that particular style of lettering was used, etc. Your client will have to be convinced that <u>your</u> presentation will sell better than any other. Be prepared to answer any and all questions relating to your work.

The following diagrams are examples of three package designs. It is suggested that the student design an original package shape, if possible. However, if time does not permit, the following diagrams are worthy of substitution.

Note:

1. Measurements for enlargement are included on the patterns.
2. The word copy on the pattern designates the position in which lettering must be placed for that particular side of the package.
3. Dotted lines designate folded edges.
4. Solid lines designate areas to be cut when the pattern is assembled.

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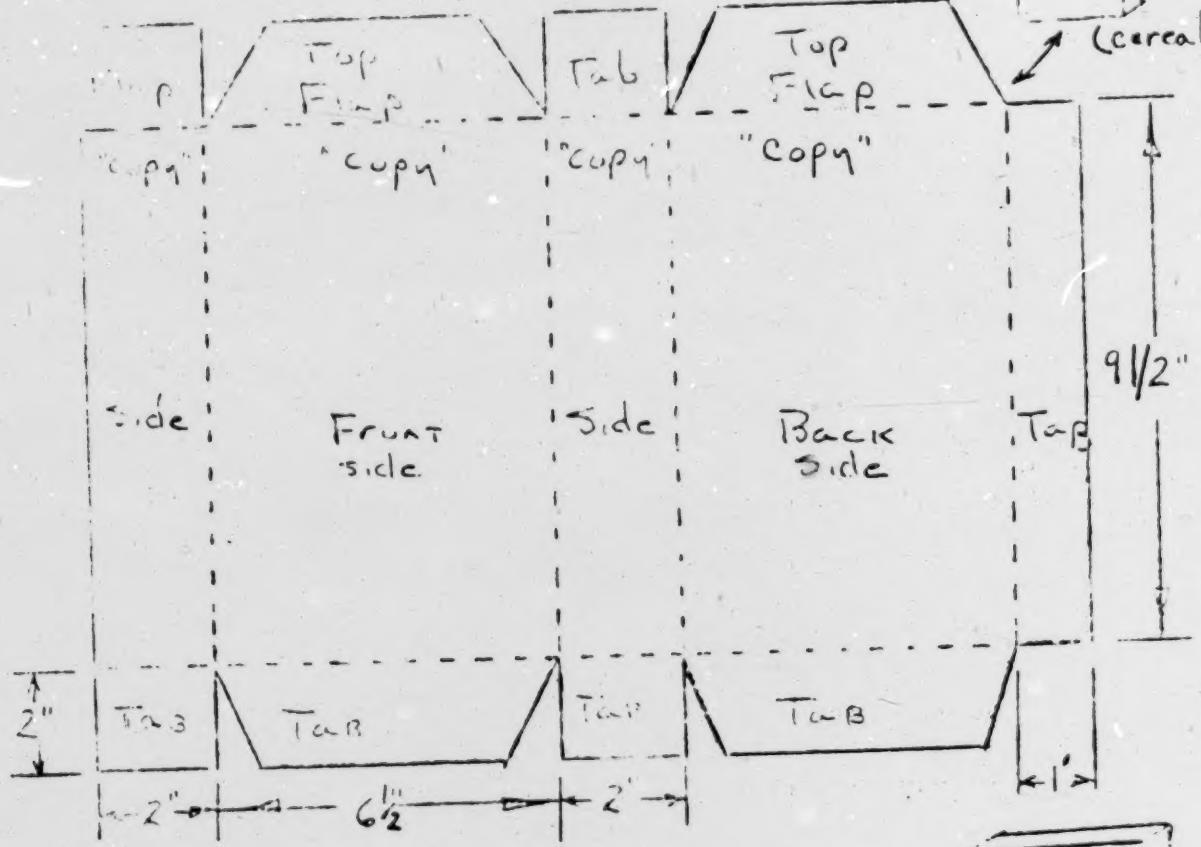
#1.

paper size - 18" - 14"

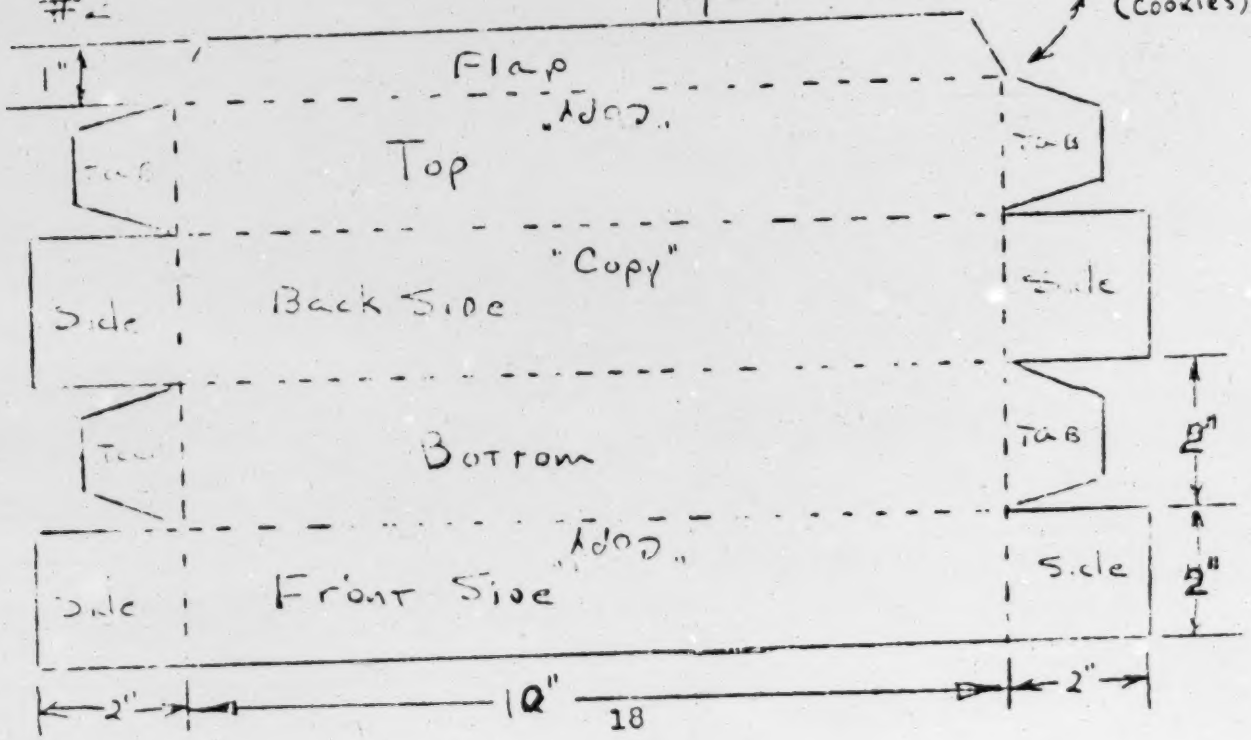
(cereal box)



#2

paper size 10" 14"

(cookies)



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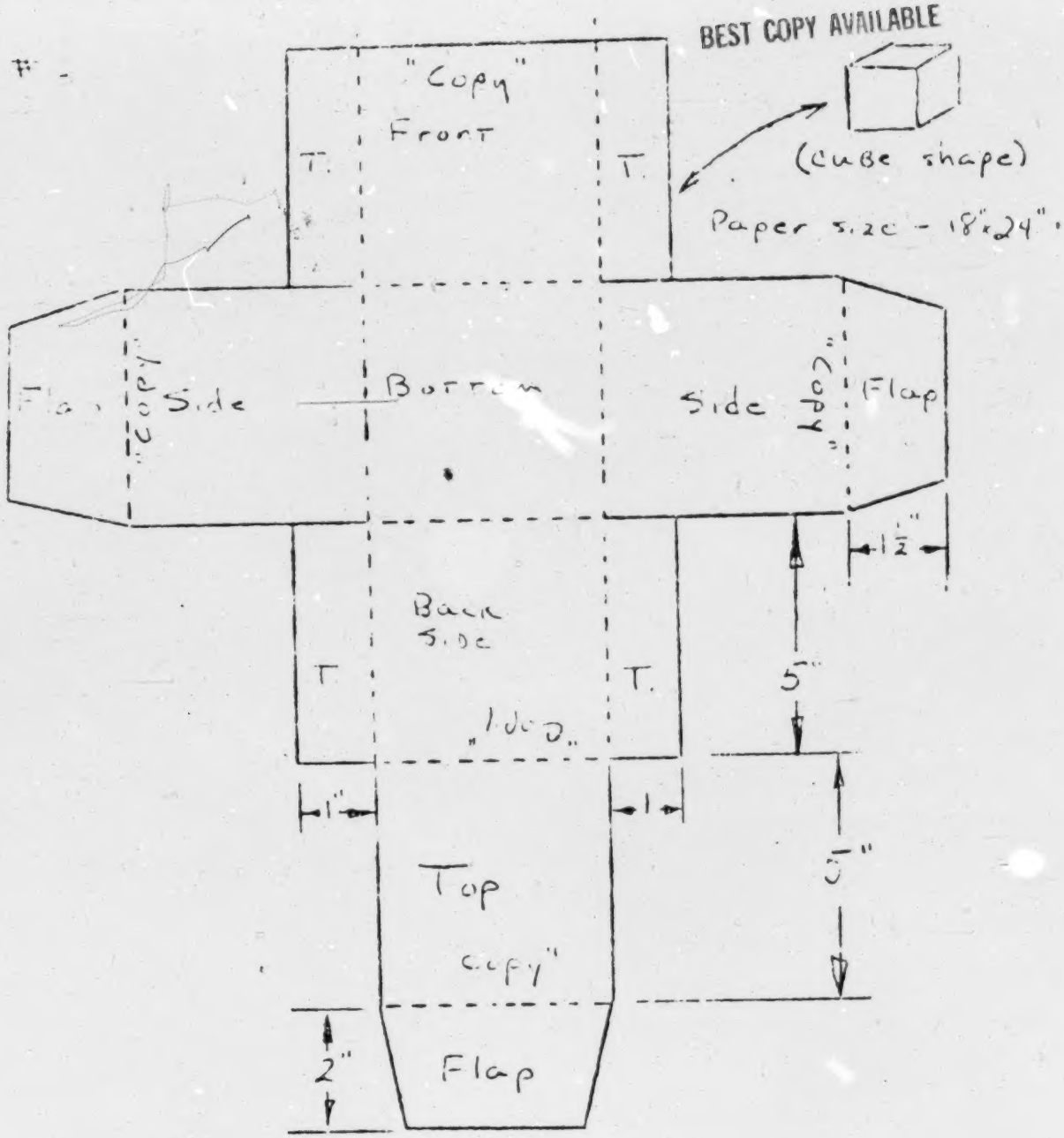

Note:

IX. RESOURCES FOR PUPILS

Note: It is suggested that resources marked with an asterisk be kept on hand for student use in the classroom.

Package Design (Specific)

Freidman, Walter F., Industrial Packaging Wiley & Sons, 1960.

* Nelson, Fell's Guide to Commercial Art, Toronto: McLeod, 1966.

Oka, Hideyuki, How to Wrap Five Eggs: Design in Japanese Packing, Harper College Books.

* Maurello, Ralph S., Commercial Art Techniques, New York: Tudor Publishing Company, 1963.

Pilditch, James, Silent Salesman: How to Develop Packaging That Sells, International Publications Service, 1961.

* Sutnar, Ladislaw, Package Design, New York: Arts, 1953.

Commercial Art (General)

Baker, Stephan, Advertising Layout & Art Direction, New York: McGraw Hill, 1959.

Gluck, Felix, World Graphic Design, New York: Watson Guptill, 1969.

* Schlemmer, Richard, Handbook of Advertising Art Production, Englewood Cliffs, Prentice Hall, 1966.

Stone, David K., Art in Advertising, New York: Pitman.

* Widemann, Kurt, Ad One: The International Survey of Advertisements, Praeger, 1966.

X. RESOURCES FOR INSTRUCTORS

A. Movies, Slides, (Available through Dade County Board of Public Instruction-Instructional Materials Division).

There are no specific commercial art technique materials available. However, there are related listings in the area of design, pencil drawing, rendering texture, etc.

B. Textbooks:

Those texts marked with an asterisk in "Resources for Students" are also applicable to instructor use.